



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of the public school teachers, and the teachers of drawing are responsible for esthetic training. Drawing itself is a fundamental subject for the most practical reasons as is now generally conceded. Therefore, this movement initiated and carried on for the cause of the national education deserves support."

THE AMERICAN
ACADEMY IN
ROME

The American Academy in Rome has just published a memorial book which contains by way of text three short addresses which were delivered at a dinner in honor of the new winners of the Roman Prize won in 1913. These addresses are by Dr. Edward Robinson, Mr. Royal Cortissoz and Mr. Kenyon Cox. For illustration a selection has been made from the works of the Roman Prize men, done in Rome itself.

The American Academy in Rome and the American School of Classical Studies in Rome were both founded in the spring of 1894 and now that they are united in one institution, they are celebrating together their twentieth anniversary.

Mr. Carter, the Director, says, in the foreword to the memorial volume, "As the Academy steps forward to the larger tasks now set before it, it asks the sympathy and the coöperation of all those who desire for America that peculiar and fruitful synthesis of art and the humanities, which is the especial gift of the Eternal City."

Dr. Edward Robinson in his address says significantly, "Just as soon as the American Academy in Rome shall become known by its fruits, just as soon as its artist-graduates shall prove by the work done after their return home that the standard of the art produced in this country has been raised materially by the opportunities which the Academy has afforded them, and its young scholars are seen to have advanced our knowledge and appreciation of classical culture, then there is no doubt in the minds of its friends that it will receive from our people the generous support which it so richly deserves and so badly needs."

After explaining the value of the edu-

cation to be obtained through the instrumentality of the American Academy in Rome, Dr. Robinson adds in closing: "There is one other point which should not be overlooked. While the scheme of the Academy is in the nature of pioneer work so far as American education is concerned, it has long since passed that stage in other countries and with most brilliant and profitable results. * * * A few Americans are trying to do for our country in this respect what the governments of other countries have done for theirs; and, stimulated by the success that has been achieved through such institutions, they look forward with entire confidence to the results if their efforts can secure adequate financial support. For my own part I believe that their high expectations are amply justified by what has already been accomplished."

COLOR REPRO-
DUCTION OF
IMPORTANT
PAINTINGS

The Chicago Art Institute has taken the initiative in securing very inexpensive reproductions in color of some of the paintings in its permanent collection and placing them on sale with photographs and catalogues at the desk in the entrance hall. These reproductions, which have been made by a Chicago firm, are twelve inches in the largest dimension and are sold for only twenty-five cents. They are reproduced by the four-color process and are excellent examples of modern color work. Among the paintings thus far reproduced are "Normandy Coast" by Inness, "Flower Girl in Holland" by Hitchcock, "Golden Autumn Day" by Van Marcke, "Fleeing from the Flames" by Schreyer, "In the Studio" by Whistler, "Watching the Breakers" by Winslow Homer, "Alice" by Chase, and "Icebound" by Metcalf. It is intended to continue the reproduction of paintings in the permanent collection by this process until many of the important works have thus become obtainable at low cost. Fine German reproductions of paintings have been in the market for some time, but these are the first American reproductions of this kind.